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American Art News

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MUSEUM BUYS TWO STUARTS.

The Brooklyn Museum has recently acquired a portrait by Gilbert Stuart of the Hon. John Watts, Sr. (25x30) painted in England about 1780. The subject of the portrait was a N. Y. merchant of early days. The family still survives, and the portrait has been in its possession until recently. It was left to the sitter's eldest son, Robert Watts, who bequeathed it to his son, Ridley. The latter left it to his son, Robert Watts, whose son Dr. Robert Watts, was the most recent owner before the picture passed into the possession of Knoedler & Co. The father of the subject of the portrait came to the U. S. from Scotland, and John Watts, Sr. was born in 1715. He died in 1789 in Wales, and is buried in St. James Church, Piccadilly,

The portrait is a fine example of Stuart and an important accession to the rapidly growing collection of the Museum in early American art.

Another recent accession is a portrait of Col. Isaac Barré, also by Gilbert Stuart; (36 x 28) painted in 1785, and purchased in England through the assistance of Mrs. James Creelman. The subject of the portrait was born in Dublin in 1726 and died in 1822. He was the son of a French refugee, entered the British army and fought with Wolfe at Quebec, where he was wounded. Barré is renowned for his eloquent championship of the American cause in the Parliamentary struggle relating to the Stamp Act (1775). In his strenuous opposition to the Stamp Act he was associated with Pitt. The characterization of the Americans as "Sons of Liberty," a title adopted later in the American colonies by patriotic societies, owed its origin to Isaac Barré's application of the term to the Americans, when speaking in the House of Commons against the passage of Stamp Act.

FRENCH & CO. BUY ART COLL'N.

A notable art collection, including many rare early tapestries, and important sculptures, rugs, textiles and wood work, representing XV. and XVI. century art, has just been acquired by P. W. French & Co., 6 East 56 St., from a N. Y. collector, for a large figure. It is estimated that the value of this collection, which is rich in early tapestries, particularly the much sought "Millefleur," prized by connoisseurs and of exceptional historical interest, is valued approximately at $500,000.

Among other pieces in the collection are several sarcophagi of the Roman period, and fine examples of XVI. century Renaissance marble mantels.

The firm has figured in several important sales during the present season, and were prominent among the patrons of the Volpi sale, when they secured about $100,000 worth of art objects. The news of their latest acquisition of this large private collection will be received with interest in art circles.

NO JURY—NO PRIZES.

The Society of Independent Artists, 20 W. 31 St., has been incorporated. The President is William J. Glackens; the vice-president, Charles E. Prendergast; the treasurer, Walter Pach and the secretary, John R. Covert. On the Board of Directors are George W. Bellows, Homer Boss, John R. Covert, Katherine S. Dreier, Marcel Duchamp, Regina A. Farrelly, Arnold Friedman, William J. Glackens, Ray Greenleaf, Charles W. Hawthorne, Rockwell Kent, John Marin, Walter Pach, Charles E. Prendergast, Maurice B. Prendergast, Man Ray, Mary C. Rogers, Morton L. Schamberg, Joseph Stella and Maurice Sterne. The first exhibition will be held in April at the Grand Central Palace. Each exhibitor will be allowed six feet of wall and may have two pictures or sculptures. The slogan of the Society is "No Jury—No Prizes!" Messrs. Kent and Duchamp are the hanging committee.

A GREAT LARGILLIERE SOLD.

Mr. James Speyer has become the fortunate possessor of the famous oval portrait of Mme. de Parabère, reproduced on this page, a canvas better known as "La Dame aux Oeillets," by Nicolas de Largillière.

This notable work, considered the most decorative canvas the early French master ever painted, was brought to New York last Spring, together with a notable bust portrait of the Chevalier de Billaut by Fragonard (reproduced in the Art News last June), two panels, attributed to Boucher, which three pictures were sold to Mr. William Salomon, and two splendid full length standing portraits of the Baron and Baroness de Pragins, also well known works of Largillière, by Mme. Alfred Gombrich, of Paris and Nice, formerly Miss Alexander, of San Francisco, for their owner, the Vicomte de Chabert of Paris.

The portrait of Mme. de Parabère, as well as that of the Baronne de Prangins figured in the well remembered and remarkable exhibition of "One Hundred Portraits of Women," held in the Orangerie in the Tuileries gardens in Paris in the season of 1909, and at a projected sale of the pictures of Vicomte de Chabert at the Georges Petit Galleries, Paris, June 5, 1909, which was not carried through, was adjusted as having a value of 100,000 francs by the "Experts." It has been held here at $30,000.

The picture, which has a marvelous massive carved wood rococo frame, is well known to European art lovers.

"The work is probable the portrait of Marie-Magdelene de la Vieuville, Comtesse de Parabère, born in 1693, and who died in 1750, at one time lady in waiting for the Duchess de Bourgogne, but who later became the mistress of the Regent, and remained in favor for many years."

"LA DAME AUX OEILLETS"
(Mme. de Parabère)
Nicolas de Largillière
Recently purchased by Mr. Jas. Speyer of N. Y. from the Vicomte de Chabert of Paris.

ROYAL TAPESTRIES COMING.

There were shipped from Europe, Dec. 25 last, to the Hispanic Museum in this city, a score or more of wonderful old tapestries which it is reported have been loaned by the King of Spain from his unrivaled collection of old weaves to Mr. Archer Huntington, the donor of the Hispanic Museum to the city, to be placed on exhibition there next month.

IN MEMORY OF JAMES S. BELL.

In memory of his father, James S. Bell, who was for many years a Trustee of the Minneapolis Society of Fine Arts, Mr. James F. Bell has given to the Society a very important Venetian painting of the Renaissance period, the "Madonna with Saints," by Palma Vecchio, which he purchased from the Kleinberger Galleries. This work, originally intended for an altarpiece, is on canvas, 3 feet 3¼ inches high by 3 feet 9¼ inches wide. It was formerly in the collection of the Marchese Lotario Rangoni of Modena. The painting was exhibited at the Centenario del Muratori held in Modena in 1872, and is mentioned in Bernhard Berenson's Venetian Painters of the Renaissance and in Bryan's Dictionary of Painters and Engravers.

The last Winter Academy sales were A. T. Van Laer's "Winter, Conn.," at $750 and Mrs. Bruce Crane's "Winter" at $125.

FINAL BLAKESLEE DIVIDEND.

The many creditors of the estate of Theron J. Blakeslee, the list of whom was recently published in the Art News, received from the Columbia Trust Co. this week their final dividend of 16.7% on their filed claims, making a final dividend of 50% in all, the result that was predicted by the Art News after Mr. Blakeslee's death in March, 1914.

NOT EASILY SATISFIED.

When Zuloaga's portrait of "My Uncle Daniel and His Family" was sold to the Boston Museum for $25,000, the artist sent a complaining cablegram to his managers, to the effect that he was much displeased because they did not demand $40,000.

ANOTHER "RECORD" INNESS SALE.

If the published figures given in reporter's stories in the dailies are to be entirely credited, there would seem to be a growing number of sales at "record" prices of works by George Inness. The past two weeks has seen a sort of leap frog procession of these so-called "record" sales, the last to be announced that of the well known "Autumn Woodlands" from the collection of the artist's works owned by Mr. George Ainslie to Mr. Robert Handley, the new and youthful collector of American pictures. It will be recalled that Mr. Handley purchased Inness' "Tenafly Oaks" from the Macbeth Galleries last month, and also that the large canvas known as "The Yerkes Inness," from its having been in the Yerkes collection, was sold last week by a local gallery for another announced "record" figure.

GOLDMAN BUYS HOLBEIN.

Mr. Henry Goldman has bought from M. Knoedler & Co., for, it is "reported," $175,000, Holbein's "Portrait of a Musician."

It is thought to be a portrait of Lord Vaux of Harrowden or that of Monsieur Dinteville, French Ambassador in the days of Henry VIII.

MR. GENTNER RESIGNS.

Mr. Philip J. Gentner, director of the Worcester Art Museum, has sent in his resignation, and it has been accepted. He will leave about March 1 for his home in Florence, Italy. He has been in office a little more than eight years. He was elected director in November, 1908, to succeed Frederick S. Pratt, acting director, in the place of John G. Heywood. It is probable that Benjamin H. Stone, assistant director, will be appointed Mr. Gentner's successor.

FAMOUS PAINTINGS BURNED.

Four famous paintings at the Prado in Madrid: Van Dyck's portrait of the "Duke of Richmond," Titian's "Venus and Adonis," Velasquez's "Disciples at Emmaus," and Murillo's "Knight of Malta," were destroyed by fire Jan. 9.

JEFFERSON DAVIS MONUMENT.

A Jefferson Davis monument will be erected at Fairview, Ky., his birthplace, "by the women and men of the Southern Confederacy," at a cost of $150,000. It will be an obelisk, 350 feet high.

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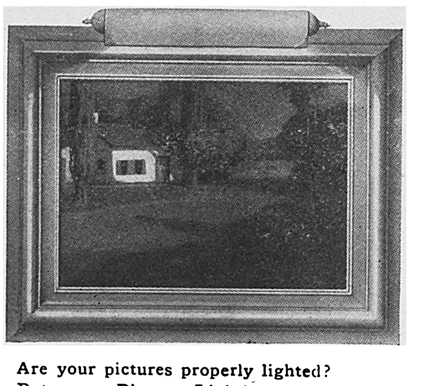

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COMBINATION PICTURE SALE.

The first important picture auction of the season—that of 171 canvases from the collections of the late James F. Sutton, Isidor Wormser, Louis Mandel, H. F. Loring and of Mr. Edson Bradley and Mrs. Harold Thorne, took place, under the auspices of the American Art Association, and with Mr. Thomas E. Kirby as auctioneer, at the Plaza ballroom Tuesday and Wednesday evenings last and resulted in a total of $517,515.

At the first session Tuesday evening, when 84 pictures were disposed of, for a total of $85,215, the attendance was large and the bidding good. The works sold were chiefly examples of the Barbizon masters, of good quality and provenance, a few modern Americans, and examples of such once popular painters as Rosa Bonheur, Meissonier, Vibert and Gerôme, whose selling prices, as will be seen by the table below, prove how these works are losing in popularity. The highest figure of the session, $8,200, was paid for a Jacque "Return to the Fold," by W. W. Seaman, agent. The Arabian period Schreyer "Horseman at the Fountain" brought $5,000 from Mr. J. Clinton Spencer, and another Schreyer, the well known "Stampede" of the Wallachian period, brought $3,100 from Mr. Seaman, agent.

The American pictures sold well, a Murphy, an early but fine and strong example, bringing $1,000. A large and fine example of Verestchagin, the Russian painter, really a Museum piece, "The Window of Selim Shisti's Monument," brought only $2,100. The poorer example of Bougereau brought $1,175 from the Holland Galleries, and the better only $1,800 from Henry Schultheis. A fine Weissenbruch was appreciated by spirited bidding, and brought $4,700 from Knoedler & Co. A Lenbach "Portrait of Bismarck" brought only $925 from a Mrs. W. Frankfurter.

There were few private buyers, the pictures, for the most part, going to the dealers, Knoedler & Co., Scott & Fowles, John Levy, Clapp & Graham, Henry Schultheis, and Prinz Brothers of Brooklyn. Among the private buyers were Messrs. Henry Marquand, son of the old collector; Marion McMillin, son of Emerson McMillin; Capt. J. R. Delamar, E. S. Popper, Howard Young, E. L. Luder, W. T. Baird, C. C. Ross, D. Harrison, E. T. Powell, P. T. Moreau, C. S. David, E. Sinclair, Leo Platt, G. Wentworth, J. Clinton Spencer, James R. Beck and W. L Baird.

The following is a list of the pictures sold with the artists' names, titles and sizes in inches, first height and then width, the names of the buyers, where obtainable, and the prices:

First Session.

Verboeckhoven, E., "Charging Bull" (Panel), 9x8, L. S. Kohnstann	$90
Domingo, F., "A Cavalier" (Panel), 6x5, J. C. Willevar	260
Charlemond, E., "Cavalier Smoking" (Panel), 8½x5½, J. C. Willevar	360
Pasini, A., "A Courtyard in Constantinople," 9½x7½, Knoedler & Co	275
Meissonier, J. L. E., "The Departure" (Panel), 12½x8, Howard Young	700
Berne-Bellecour, P. E., "French Artilleryman" (Panel), 14½x10¾, E. S. Popper	225
Delort, C. E., "Half-Seas Over" (Panel), 10x14½, Mrs. E. M. Burghard	120
Henner, J. J., "Head of Young Woman," 16x13, Frank Muller, Agt	1,100
Troyon, C., "Turkey Girl and Flock" (Panel), 13x9¾, Seaman, Agt.	2,600
Diaz, N., "La Gorge Aux Loups: Fontainebleau," 9¾x13¾, Clapp and Graham	1,700
Diaz, N., "Sunset After Rain" (Panel), 10x15, John Levy	1,000
Clays, P. J., "Calm on the Scheldt" (Panel), 9½x14¼, Bernet, Agt.	500
Knaus, Prof., "The Quarrel," 11x18½, E. L. Luder	1,025
Sanchez-Perrier, E., "The River Oise" (Panel), 16x12½, Prinz Bros.	575
Kaulbach, H., "Children's Class In A Convent" (Panel), 19x12, Bernet, Agt	650
von Bremen, Meyer, "Little Girl Reading," 17⅛x13½, Bernet, Agt.	2,550
Hamon, J. L., "Love On A Visit," 13x16½, W. T. Baird	275
Murphy, J. F., "Sunset," 14x19, Knoedler & Co.	1,000
Wilson, R., "Italian Landscape," 13½x16, Scott & Fowles	300
Alvarez, L., "Dancing Lesson" (Panel), 19x 14½, C. C. Ross	275
de Madrazo, R., "Young Woman With Guitar" (Panel), 18¼x14½, Scott & Fowles	400
Villegas, J., "Borders Of A Venetian Canal" (Panel), 13x20, D. Harrison	350
Sanchez-Perrier, E., "Les Pecheurs: Scene In Spain" (Panel), 13½x22¼, Holland Galleries	425
Chaplin, C. J., "The Pet Rabbit," 21x15½, Prinz Bros.	140
Maillard, C., "Expectation," 22x16¼, G. Wentworth	120
Dieffenbach, A., "The Appeal," 22¾x18, L. S. Konstann	250
Braith, A., "A Joyous Morning," 19x24, H. Schultheis	375
Voltz, F. J., "Cattle and Landscape" (Panel), 14x25, H. Schultheis	500
de Bock, T., "Dutch Pastoral" (Panel), 14½x 24, G. Pagenstecher	550
Du Chattel, E., "Evening Glow," 16x22, Marion McMillin	500
Nicol, Erskine, "Patience A Virtue," 24x18, G. Wentworth	275
Mosler, Henry, "Cottage At Waterside," 20x24, E. T. Powell	180
Sanchez-Perrier, E., "The Ferry" (Panel), 18x21½, Seaman, Agt.	700
Salinas, P., "Spanish Cafe," 15½x26, A. Rudcot	325
Richet, L., "Brittany Landscape," 20x25½, F. T. Byrne	375
Boulanger, G., "The Emir: Algiers," 26½x17, Leo Platt	250
Bougereau, W., "Spring," 26x21½, H. Schultheis	1,800
Breton, Jules, "Summer Day: Coast of Normandy," 23x35, P. T. Moreau	1,050
Dupré, Jules, "Morning: La Mare," 15x22, John Levy	2,700
Rousseau, Th., "Artist's Home At Barbizon" (Panel), 17½x21½, Seaman, Agt.	800
Van Marcke, E., "Young Bull In Stable," 16x22, C. S. Dand	350
Dupré, Julien, "The Milkmaid," 22x26, C. C. Ross	500
Dieffenbach, A., "Shearing the Pet," 19x23½, E. Sinclair	220
Jacque, C., "The Basse-Cour," 26x21½, Seaman, Agt.	1,100
von Lenbach, F., "Portrait of Bismarck" (Millboard), 26x18½, Mrs. W. Frankfurter.	925
Schreyer, A., "An Arab Horseman at the Fountain," 23½x29, J. Clinton Spencer	5,000
Robie, J. B., "Flowers and Strawberries" (Panel), 27x20, Frank Muller, Agt	1,000
Thaulow, Fritz, "River and Sunlight," 24x29¼, Seaman, Agt.	1,700
Bouguereau, W., "Reverie by the Sea," 28x20, Marion McMillin	3,000
Bail, J., "Meal Time," 29x23½, Henry Marquand	950
Vibert, J. G., "Bull-Fighter's Story" (Panel), 23x28½, W. S. Fredericks	1,000
Estorach, A., "Reading of 'Don Quixote,'" 19½x26, E. Sinclair	550
Gallegos, J., "A Canal in Venice" (Panel), 24x15, D. Harrison	400
Worms, Jules, "After the Bull-Fight," 24x29, J. Goldschmidt	450
Van Boskerck, R., "Indian Summer," 20x30, H. Jones	210
Eaton, C. W., "Lingering Winter: Moonlight," 20x30, H. Young	250
Rix, J., "English Cottages," 18x36, Kennedy & Co.	425
Dieterle, Marie, "Cattle and Landscape," 24x30, John Levy	1.475
Harpignies, H., "Landscape: Sunset," 18x36, John Levy	1,425
Jacque, C., "The Return to the Fold," 32x26, Seaman, Agt.	8,200
Clays, P. J., "Vessels, Sea and Shore: Holland," 22x30, Bernet, Agt.	650
Rosseau, P., "Pointers," 23½x32, W. Baird	425
Bonheur, Rosa, "Sheep and Landscape," 29x36, H. Katz	3,800
Du Chattel, F. J., "The River," 34x24, G. Pagenstecher	550
Weissenbruch, J., "Landscape in Holland," 24x31, M. Knoedler & Co.	4,700
Gerome, J. L., "Mosque of Borussa," 24½x39, James D. Waring	325
Grison, F. A., "Country Festival," 26x32, Prinz Bros.	350
Walker, J. A., "Episode of Siege of Paris," 23x36, E. T. Powell	240
Bouguereau, W. A., "Young Woman Arranging Her Dress," 37½x24, Holland Galleries	1,175
Munkacsy, M., "Accepting the Challenge" (Panel), 39¼x29, H. Schultheis	2,200
Weber, T. A., "Pier at Ostend," 39½x28, W. T. Baird	450
Bertrand, James, "Serenade in Rome," 24x46, A. Rudert, Agt.	300
Jiminez, Luis, "Christening Festivities," 29¼x 44, John Levy	450
Cortudo, T., "Spanish Wedding," 26x45, J. Goldschmidt	350
Kowalski, A., "Sleighing in Russia," 29x47, D. Harrison	1,100
Laissement, H., "The Three Brothers," 33x 40½, J. R. Delamar	1,300
Scherrewitz, J., "Milking Time," 27¾x39¾, Prinz Bros.	425
de Bock, T., "Holland Landscape," 29x43, Knoedler & Co.	1,400
de Hoog, B., "Mother and Child," 40x32, James R. Beck	775
Van Mierevelt, M., "Portrait of a Lady" (Panel), 44½x33, Max Williams	525
Leader, B., "At Edge of the Woods," 30x49, H. Katz	950
Perrault, L., "The Unwilling Guest," 43¾x36, Fredericks	800
Schreyer, A., "The Stampede," 43½x67, Seaman, Agt.	3,100
Verestchagin, V., "Window of Selim-Shisti's Monument," 105x83, Bernet, Agt	2,100
Total	$85,215

Second Session.

At the second and concluding session Tuesday evening, in the presence of an audience that filled the large room to repletion, 87 canvases, including 24 examples of Monet (which brought $160,100 alone), sold for a total of $432,300. This added to the total of Tuesday night's session of $85,215 made the grand total for the sale of $517,515. This remarkable sum made the sale, according to a statement from Mr. Kirby, the most successful, considering the general average of the prices brought, of any picture auction ever conducted by the Association.

The highest figure of the session was $19,000, paid by Henry Reinhardt and Son for the last canvas sold "The Baths of Caracalla," by the late Alma Tadema The same painter's "Reading from Homer" brought $30,000 at the Marquand sale a few years ago, while one in the Yerkes sale brought $22,600.

The total, some $160,000, paid for the 24 examples of Claude Monet, owned by the late James F. Suttton, was the surprise of the sale, and broke all auction records for works by this artist. The large majority of the examples were bought by Durand-Ruel, which house has long specialized in the works of the French Impressionists.

One Monet, "View of Bordighera," broke all individual records for his works, selling to Mr. Jas. Hastings for $15,900. The previous highest auction record price for a Monet was $900 at the Hugo Reisinger sale of two seasons ago.

A modern Dutch picture, "View of Amsterdam," by Jacob Maris, which the Holland Galleries started on a bid of $10,000, was brought by those galleries on an order for $17,000. A modern American picture, "Sunset," by George Inness brought the third highest figure of the sale, starting also on a bid of $10,000, and selling to Henry Reinhardt and Son for $16.400. Another example of Inness, which Mr. Kirby started had been guaranteed by the artist's son, brought only $1,750 from W. Seaman.

Other modern American pictures sold well, notably an example of Wyant "Indian Summer, Arkville," which went to Mr. Adolf Lewisohn for $3,000. The examples of the Barbizon masters brought fair to good prices one of the several Corots bringing $12,700 from Knoedler & Co., which firm purchased most of the Barbizons. A fine Schreyer of the Arabian period. "The Advance Guard," brought $10,000 from Mr. Howard Young. The work of Rosa Bonheur and Gerome redeemed itself to some extent from the law prices of the first session, and examples brought respectively, $3,000 "Choice of the Flock" and $2,500 "Mohammedans at Prayer."

A portrait of Bismarck by Lenbach, the sketch for which was sold Tuesday evening for $525, brought $6,500 from Mr. D. G. Dery.

There were again comparatively few private buyers, and most of the pictures went to the dealers, although some of their purchases were probably on orders. Messrs. D. G. Dery, Jacob Strauss, Adolf Lewisohn, James G. Shepherd, Charles Gibson, John R. Thompson, Leo. Strauss, Harry S. Harkness, James Hastings and Arthur Meeker of Chicago, were the few private buyers.

The result of the sale proves that, as ever, good pictures are a good investment—that modern American art is passing that of Europe at auction, as exemplified by the high prices brought by examples of Inness, Wyant and Murphy, that the works of the Barbizon and modern Dutch masters, when of good quality, are holding their own, while those of the modern French Impres-

(Continued on page 6)

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EXHIBITIONS NOW ON

New Exhibits at Museum.

At the Press View on January 12 at the Metropolitan Museum, an interesting and important collection of 29 objects, placed on long loan, by Mrs. Benjamin Thaw, was shown. This includes paintings, sculptures, textiles, ceramics and Egyptian antiquities. The pictures are a "Madonna and Child," by Fra Angelico, purchased, as announced in last week's ART NEWS, from Henry Reinhardt & Son; a notable "Madonna" by Cosimo Rosselli, a woman's portrait by Murillo; a "St. John" by the XIV century painter, Simone Martini, and a portrait of a man by Florenzo di Lorenzo.

The most interesting of the sculptures is a woman's head in limestone, of Egyptian origin.

Other of Mrs. Thaw's sculptures, not yet placed on view, and of the Italian Renaissance, include a bust of "St. John, the Baptist," by Donatello, a Virgin on her knees, by Giovanni della Robbia, and a medallion in marble of the Virgin, by Mino da Fiesole.

Several examples of modern German art, acquired from the Hugo Reisinger collection were also shown. These include a fine example of Max Lieberman, "The Ropewalk," an attractive landscape by Hans Thoma; an Italian garden scene, by Fritz August von Kaulbach; and a study of a peasant girl, coiffed with a white cloth, by Leibl.

Thirty Exhibit at Macbeth's.

The annual display of 30 examples by 30 painters, is on at the Macbeth Galleries, 450 Fifth Ave., to Feb. 5, and is full of interest. Emil Carlsen sends a lyrical woodland glimpse in "May," just bought by Mr. Robert Handley, and Ben Foster a glance at "Hills at Litchfield," which will add to his reputation. By Arthur B. Davies is an undulating "Spring in a Valley," with exotic foreground figures, and by Charles M. Dewey a tender glimpse of "The intervale."

Childe Hassam pictures "Bailey's Beach" at Newport with artistically appreciative brush, while Willard L. Metcalf symbolizes in graceful form "The Breath of Autumn." C. W. Hawthorne pictures well "The Blacksmith's daughter." Nothing more charming has come from the brush of Richard E. Miller than "Reminiscences." A spacious sky and fine stretch of wave are found in Herman D. Murphy's "At Sea." Good but stereotyped is Gardner Symon's "Steep Hillsides and Flowing River." Frederick J. Waugh shows with fine effect a wind-whipped sea in "Storm—Monhegan."

Three Artists Exhibit at Folsom's.

William H. Singer, Dorothy Freeman and Alon Bement, are making exhibitions, in three separate galleries, at Folsom's, 396 Fifth Ave., the first on to Feb. 14. Mr. Singer shows 19 winter scenes in Norway marked by delicacy of effect and strength of handling. Mountains sweep sharply down to valleys, through whose snow mantles, rivers and brooks curve, under green ice, while village houses huddle close in groups and pines and firs lend accent to the landscape. To be especially noted are "Sun Glow, Winter," "A Clear Winter Day," "Morning Shadow" and "Winter Sunlight."

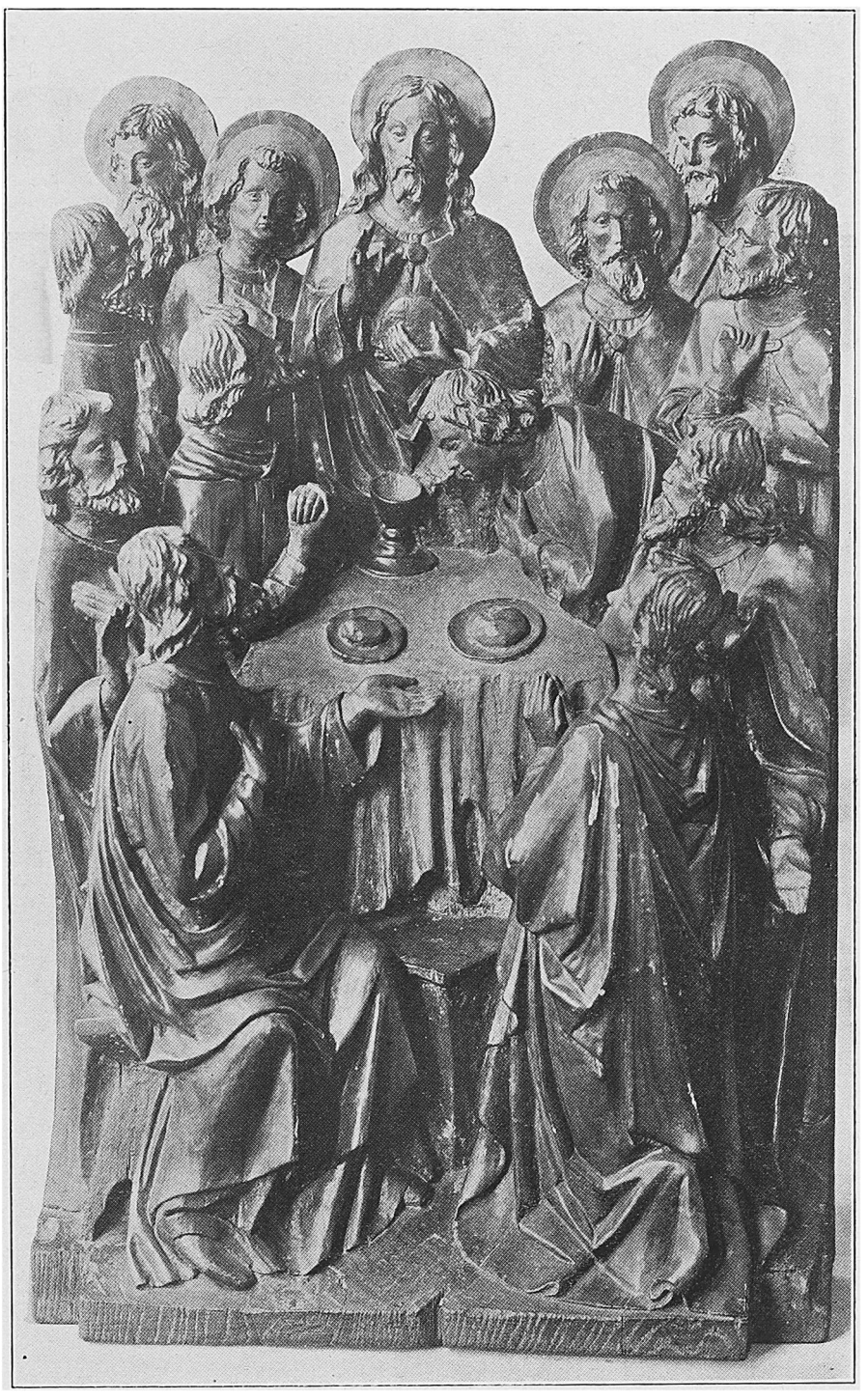
Miss Freeman, who paints with freedom, has a good color sense and a talent for picturesque selection, shows watercolors of landscapes, gardens and flowers. Bar Harbor, Florida, New Hampshire, and this city furnish some of the subjects.

Landscape drawings in colored chalks, closely handled, do credit to Mr. Bement.

Lithographs and Portrait Drawings.

Delightfully delicate and artistic lithographs, by Bolton Brown, and vigorous pastel drawings, by Wilfred M. Evans, are to be seen, to Jan. 27, at the Print Gallery, 707 Fifth Ave. The effects obtained on the stone, by the first artist, recall, on occasion the beautiful pencil drawings of the late William Hart, and in several sylvan compositions nudes are introduced, with a refinement, that is quite out of the ordinary. The subjects include "Three Bathers" and "Moonlight Bathers," and among the landscapes are "Mt. Whitney," "Old Saw Mill," "Sierra Forests" and "King's River."

Mr. Evans has a keen eye for character and a fine, broad stroke. Besides an "Auto-Ritratto" he shows portraits of Sir Johnston Forbes-Robertson, J. Allen Weir, Edwin Markham, Laurence Mazzanovich and Mrs. Sogiloff.



LATE XIV CENTURY FRANCO-FLEMISH HIGH RELIEF CARVED WOOD RETABLE

In Gothic Gallery

Pictures and Sculptures.

William J. "Renoir," beg pardon, Glackens, is showing a brilliant series of his latest efforts to surpass his ideal, to Jan. 30, at the Daniel Gallery, 2 W. 47 St. To be sure it is refreshing to find a progressive painter of the younger school who does not strive after Cezanne or Pissaro, or get on to the band wagon with Matisse, Picabia, Picasso and the rest of the Armory gang, for whose younger Parisian confréres a school has been established, at which an exhibition was recently held.

The funny part of it is that Glackens paints nearly as well as Renoir, as in similar case Delacroix out-Titianed Titian, in a copy which today is worth as much as the original. But what Glackens lacks is quality, for he does not approach the larger and early nude of Renoir now on view at Durand-Ruel's. In his seated nude, so remarkable for its color, he rivals, indeed almost excels, similar work by his model. His figures of young girls are charming and his scenes on American beaches, and his morning view on the Marne, have all the spirit and movement of Renoir and more definition.

Hamilton Easter Field has in an adjoining gallery several paintings, which show a decided advance in his art. There are two interiors, somewhat in the Hassam vein, which are subtly artistic. They are "The Closed Door" and "Interior." "The Shop" is rather indefinite, but the harbor, wharehouse and three Chase's Pond scenes are full of artistic suggestion.

A group of wood carvings by Robert Laurent, inspired partly by African negroid art, and French modernist sculptures are, if a little outré, of interest.

Innesses at Reinhardt's.

The grace, grandeur and beauty of Niagara were pictured by Frederick E. Church, but it remained for George Inness to present its dramatic aspects; its wealth of varicolor, the powerful, crowding rush of the waters around the islands, and their tremendous weight and fall. The two Niagaras, painted by Inness, are prominent among the 23 works by him, purchased recently by Henry Reinhardt & Son and now on view to Jan. 15 at their galleries, 565 Fifth Ave. An illuminating foreword to the catalog has been written by Eliot Daingerfield, long the elder painter's friend and confidant.

In the first view of the two falls of Niagara, painted for Roswell Smith, the younger Inness' father-in-law, in 1884, the rush and tumble of the waters is shown with great power, amid an opalescent halo of mist. In the slightly smaller canvas, dating from 1893, the Canadian shore and its buildings figure in the distance, while a rainbow spans the rising mists, and a strong note of color from a flag emphasizes the half suggested foreground.

In the beautiful canvas "Evening on the River," as fine as any Rousseau, the cumuli clouds pass like great galleons athwart the fiery space of sky, while in the mysterious shades and shadows of the foreground flows the still darker river, and the middle distance fades away into mystery and gloom. Again the deep poetic note is sounded where "The Sun-burst," breaks through the edge of the woods, and the golden reddish haze envelops the distance to which a pair of lovers stroll to the future, while in the present of the foreground, a mother and children stand.

In "The Old Veteran" the human element assumes almost equal importance with the landscape. Here the grandfather on crutches, the children by him, and the boy running along the path, are introduced with almost Millet-like effect. "The Medford Oak" in autumn garb, stands sentinel in one canvas, while in still another, the blossoming "Apple Tree" burgeons to the balmy air.

LAST SUPPER IN WOOD.

An interesting and unusual Franco-Flemish carving wood, reproduced on this page, and now on view at the Gothic Gallery of Mr. Ahron, 15 E. 40 St., is an alto relief of "The Last Supper." This XIV century work is remarkable for the close grouping of the figures about the small table, much in the manner employed later by El Greco. The workmanship, variety of types, poses and expressions, of the Savior and Apostles, standing, seated and kneeling, shows the work to be by a master sculptor. It is a veritable museum piece.

PHILIP BOILEAU DEAD.

Philip Boileau, a painter of much talent, whose heads of American girls have been popular, died Thursday of pneumonia. He was 53 years old and was born in Quebec, where his father, Baron Charles Boilleau, was French Consul General.

In Baltimore he became a portrait painter, and painted many pictures of fashionable women. Fifteen years ago he came to N. Y. and married Miss Emily Gilbert, who was the original of many of his magazine cover designs and pictures in watercolor and oil.

THE art of the Chinese master Craftsman is shown at its best in the collections of Antique Chinese porcelain, exquisite carvings of jade, coral, amethyst, carnelian, rock crystal, agate, aquamarine, cinnaber lacquer objects, antique hangings, brocades and velvets, finely carved and gold lacquered wood interiors, etc., now on exhibition.
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A WONDERFUL ART ALBUM.

Mme. Alfred Gombrich of Paris and Nice, and who was Miss Alexander of San Francisco, recently arrived here. She brought with her a hundred copies of an edition of 250 copies of the exceptionally beautiful "Commemorative Album" of the Exhibition of XVIII century French art, organized by the "Union de France pour la Belgique et les Pays allies," and held at the Jamarin Gallery, 15 Ave. Champs Elysées, last June, under the presidency of Countess Greffulhe (née Caraman-Chimay) and with the patronage of the President of the French Republic and of the King of the Belgians, for the benefit of the various charities of the Union and for the heroic wounded soldiers.

This most artistic work contains 50 monochrome reproductions and 4 color plates, with descriptive text by M. L. Roger-Miles, the well-known Paris art critic. M. Walter Gay's charming paintings of different Salons of the exhibition have been admirably reproduced in the color plates which are in themselves works of art.

The engravings are of marked interest and beauty, representing an assemblage of works of art loaned by the French government and private collectors. The tapestries, two medallions from paintings by Boucher and a centre motive, designed probably by Tessier, are delightful specimens of XVIII century Gobelins. A Beauvais tapestry, also from a Boucher design, is another remarkable reproduction, as are also those of the portrait of the young Duchesse de Bourgogne in marble as Diana, by Coysevox the sculptor, the portrait of Mme. de Pompadour by Quentin de la Tour, Caffieri's busts of Jean-Philippe Rameau, and Jean de Rotrou, The gems of the collection are Jajou's "L'Amour juant avec un Papillon," Clodion's "Bacchante," and a statutte of "Andromeda," attributed to Julien.

A few copies of this album which is a rare work of art and should be in the library or boudoir of every art lover—the hand painted cover alone, a charming piece of decoration—can be had at the ART NEWS office at $100 each, the proceeds of sale to go to the Fund for Convalescent French Soldiers.

MR. FEARON MEETS A WIZARD.

Almost Superhuman Prescience.

"Paintings by George Inness in the galleries of Henry Reinhardt & Son, No. 565 Fifth Avenue, make a fine display. Mr. Walter Fearon was in the galleries with me.

"'That picture,' I said, pointing to 'Evening on the River,' a canvas that fairly glows, 'is to my mind the finest in the show.'"

"'It was the first one sold,' said Mr. Fearon.

"'And that one,' I continued, pointing to 'The Wind Storm,' with a deep blue tone permeating it, unusual in an Inness, 'is the one I like next.'"

"'Is was the second one sold," said Mr. Fearon.

"'And I think the one near the door, with the autumn tree, is very fine.'

"'One of the museums has a reservation on that,' said Mr. Fearon, 'but I don't think I can hold it open much longer, as several collectors have asked the price on it.'"

—Gustave Kobbé in N. Y. Sunday Herald.

Portraits by Marion H. Beckett.

A painter with a brilliant future is Marion H. Beckett, who shows 11 portraits at the Modern Gallery, 500 Fifth Ave. The picture of Mrs. Cord Meyer is painted with a strong bravura manner, with a fine sweep in the lines of the face, figure and costume, and that of Mr. Alfred Stieglitz is notable for its verity.

AN UNWISE CUSTOM.

There has been a crowding succession of private sales of more or less notable art works in New York of late, and we have noticed with surprise the growing custom of publicly announcing the prices claimed, or which it is reported the sellers claim as the prices obtained for these works.

We have noticed also that certain of these announced prices are presumably exaggerated, unless one credits the purchasers at the figures named, as wofully ignorant of art values, or as wofully deceived in their outlay of monies for their acquisitions. Some more recent figures given out are, to anyone at all acquainted with the art trade and values, simply absurd, but those ignorant of such trade and values, and the gaping public, read the figures of this and that transaction, always made the feature of stories of art sales—almost with stupefaction.

We do not believe that our too few real art collectors, who have made the recent recorded purchases, have been deceived or have knowingly paid too much for their new treasures, and they perhaps feel they can afford to smile at the published amount of the monies expended by them for such treasures—but is there not grave danger to the art trade and to artists, who also are interested in the disposal of their works, in this practice of giving out fictitious figures for publication in regard to sales of art works?

From conversations and conferences held with leading dealers and collectors of late, we find that there is general agreement with our view that the giving out to reporters of fictitious and exaggerated figures of art sales is injurious to the art business in general, and one, that if persisted in, will bring many evils in its train.

We have alas, too few collectors, the older ones are disappearing and their places at this time of lavish expenditure on material pleasures, are not being filled. The old collectors, and much more, the few new ones, are not encouraged to pursue their hobby or taste for collecting, especially those of moderate or small means, who far outnumber the multi-millionaires, who can expend hundreds of thousands, by reading of inflated prices for art works, and the remark is frequently heard in art circles "With such prices I am out of the game." Then, too, these absurd figures above mentioned, induce the owners of art works, who may contemplate selling, to hold them at prohibitive figures, only to be disappointed that dealers and friends will not buy at these figures. The reporter is not to blame. He knows he can sell his story of an art sale better if he can quote high figures and as unthinking dealers are desirous of the free advertising which the reporters' stories give them; they not only furnish him with, or invent for him, absurd sale figures, but encourage him in the publishing of such figures.

Unless a sale that can be published is one of some phenomenal or unique art work, or there is something of unique interest in its selling or buying price, we believe that the best interests of the art trade would be subserved by the omitting of prices brought by art works at private sale.

The subject deserves the careful attention of artists, collectors, and especially of art dealers.

"LIFT UP YOUR HEARTS."

A landscape, "Sunset" by George Inness, which cost its former owner, Mr. Edson Bradley, only $1,100 a few years ago, sold for $16,400 to Henry Reinhardt & Son at an art auction at the Plaza on Wednesday evening. At the same auction a landscape by Monet, "View of Bordighera," brought the record figure of $15,900, another example of the same French painter brought $15,000, a lot of 24 of his paintings reached the large sum of $160,100, and Jacob Maris's "View of Amsterdam" brought $17,000.

And yet there are "doubting Thomases," who claim that there is no profit in the handling of pictures, and that they are not good investments when judiciously bought.

EXHIBITIONS NOW ON.

Paintings, Drawings and Bronzes.

At the Goupil Galleries, 58 W. 45 St., there are on exhibition to Jan. 30, the works of a painter, a sculptor and a draughtswoman. W. A. Sherwood shows 19 oils, remarkable for their low toned atmospheric effects, in the case of some late evening and rainy day scenes on the Scheldt, at Bruges and along its canal, and at Nieuport. The Yser is shown at both morning and evening, and morning mists are pictured rising from the North Sea. The figure works, handled with artistic discretion and grace, include the attractive "Variation in Grey," with a young woman seated, in a dressing gown, in front of a mirror, and "The Lace Scarf."

There is also what might be called a memorial exposition of works by the late Rembrandt Bugatti, a sculptor of extraordinary talent, and a worthy successor of Barye. Besides the "Team of Horses," the display of his works includes an antelope, a puma, snake, buffalo, bison, llama and a Nubian lion and lioness. To this show and to the sculptor, Mr. Sherwood, who knew the latter, contributes a brief appreciation. In an adjoining gallery, Dorothy Swinburne McNamee shows a number of her attractive portraits of children in sanguine.

Watercolors of Children.

Elinor M. Barnard, of London, is showing at the Arlington Galleries, 274 Madison Ave., to Jan. 27, a group of 16 watercolors of children, as well as a number of studies. The latter include a brightly handled nude and a picture of a young woman at breakfast. Miss Barnard catches a likeness well and handles her medium with freedom and to excellent effect. The young son, Clark, of Mr. and Mrs. J. D. Cone of Montclair is presented in an attractive fashion, the effect of light being particularly good. A "Study of a Baby" is also worthy of note as is that of Elizabeth, daughter of Mr. and Mrs. Hill Smith of Dayton, Ohio.

The Robust Art of Robert Henri.

Robert Henri is showing 14 pictures to Jan. 27 in an upper gallery at M. Knoedler & Co.'s, 556 5th Ave. There are bright and strong portraits of Indian boys and girls, of a Chinese girl, an old Irish man and woman and a couple of attractive young girls, a pair of fleshy nudes, an off-dock scene, "The Storm Tide," and a remarkable landscape, "The Rain." The last has a sky full of power and interest and pictures a storm with both realism and art.

Indian Scenes by Couse.

An able craftsman always, Irving Couse has of late broadened his methods, refined his color and sought more and more for the picturesque. An adequate representation of his present methods is found in the display, now on at the City Club, 55 W. 44 St., to January 30. There are to be found Indian figures set in landscapes or in living quarters and landscapes, in which the figures are but incidents. Such a picture is the Cazin-like "Indian Camp on the Columbia."

Among the other more important works are: "The Turquoise Bead-Maker," "The Wild Turkey Hunter" and "Twilight, Taos."

ART AND BOOK SALES.

The O. H. Bacher Collection.

One of the most interesting displays of the season is that of the collection of works by the late Otto H. Bacher, and given to him by his artist friends, that is to be sold on Monday evening next, at the Walpole Galleries, 10 E. 49 St. In addition to several of his brilliant out-of-door nudes and a woman's "Portrait" on the tennis grounds, flecked with sunshine, Mr. Bacher is represented by landscapes and Venetian scenes. There are also examples of Blum, Forbes, Carleton Wiggins, McCord, Hassam, C. W. Eaton, Maynard, Sydney Lawrence, Ernest Lawson, A. B. Durand, J. A. Johnson, Edward and Peter Moran, Schelling, Gruppe, G. B. Pike, Charles Phelan, Hans Petersen. A remarkable souvenir of Whistler, who Mr. Bacher knew well, is the former's remarkably well characterized portrait by Walter Greaves, his pupil.

Genthe Collection of Japanese Prints.

For many years, Dr. Arnold Genthe, has been recognized as one of the highest authorities in America on the art of the Japanese. The collection of Japanese prints, he made during the past twenty years in Japan and America, is now on exhibition at the Anderson Galleries and will be sold on the evenings of Monday and Tuesday next. Dr. Genthe eliminated from his collection all except the original impressions made under the supervision of the artists, and in this sale there are no carelessly made copies from the original blocks, or even impressions from newly-cut blocks.

Extraordinary Sale of Americana,

What the bibliographers describe as the most important sale of Americana ever held in this country or Europe will be held at the Anderson Galleries on Wednesday and Thursday evenings next. It consists of duplicates and selections from the famous private library of Mr. Henry E. Huntington, including the principal part of the Christie-Miller collection, bought in London last August just before it was to be sold at auction.

From this remarkable collection of rarities Mr. Huntington removed about fifty books to strengthen his own unrivalled collection, added a large number of rarities that were duplicates and acquired when he purchased the Church, Halsey, and Chew libraries, and then consigned the books for sale, so as to afford his fellow collectors an opportunity to add important items to their own libraries. Nearly every book in the sale is a great rarity.

There has been a good deal of speculation among collectors and dealers as to what this collection of books will bring, estimates running from $75,000 to $150,000.

Sale of Rare Autographs.

A large number of important autographs will be sold at the Anderson Galleries on Thursday and Friday next. The collection includes a number of very interesting literary letters, written to Mrs. Sarah Josepha Hale, while editor of "The Ladies' Magazine" and "Godey's Lady's Book" from 1828 to 1878, letters written to Major-General David Hunter by President Lincoln, Secretary Stanton, and others, and many rarities from other sources.

Robert Morris Correspondence Sold.

At the sale of the confidential correspondence of Robert Morris at the auction sales rooms of Stan. V. Henkels, Phila., on Tuesday last, a letter written and signed by Gen. Alexander Hamilton, dated Aug. 13, 1782, giving a full view of the situation and temper of the State of New York, 11 pages, folio, fetched $2,000 from Mr. Alfred Stoddart. Pierce & Scopes, of Albany, secured Gen. Lee's letters to Robert Morris, in reference to his actions at the Battle of Monmouth for $600; William Hooper's letter pronouncing Washington the "greatest man on earth" for $625. Comm. Paul Jones' letter telling of being presented with a sword by Louis XVI for $750 and another by the same hand, in reference to naval affairs for $450.

Mr. Max Williams, of N. Y., was the purchaser of Paul Jones' signed account of the fight between the "Bon Homme Richard" and the "Serapis," two copies of the same letter, for $1,300 each.

The Rosenbach Galleries secured the same officer's letter mentioning his disgust with his treatment at the French Court for $360. His letter complaining of the jealousy of the French officers went to Mr. Williams for $400.

Thomas Paine's autographic signed account of his life and services in America went for $210, and the report of the committee of which Paine was a member, investigating charges against Mr. Morris of speculating in flour, for $110, both to the Rosenbach Company. To the same firm went also Paine's plan for the Confederation of States for $190.

LONDON LETTER.

London, Jan. 9, 1917.

A curious instance of mental aberration leading to the loss of as much as £900 in Bank of England notes occurred a few days ago, when a lady customer of Mr. Rochelle Thomas, the art dealer, after having paid an account to him with a £1,000 note and received 65 notes as change, departed with them in a taxicab, leaving the notes and the black silk bag in which she had placed them in the cab. So far no trace has been found of the money, although the numbers of the notes has been circulated.

A New English Art Club Exhibition without W. Orpen is sadly akin to Hamlet without the Prince, yet such is the character of the Winter Show recently opened at the Suffolk Street Galleries. In the absence of the artist in question, one has to content oneself with the Wilson Steer landscapes, which happen this year to be of a quality which one has seldom of late enjoyed in this artist's work, and to find consolation in the McEvoy portrait of the artist's mother, which is as full of emotion as of sincerity. Like many another artist before him, McEvoy has found his highest expression in the portrayal of a figure endeared to him by the closest ties and of which he has acquired a finer comprehension than could have occurred in the case of another sitter. There has been no temptation towards sentimentality, but the painter has gone direct to his point and made the issue as clear to his public as it has evidently been to himself. Augustus John is showing a rather eccentric portrait of Lord Fisher, but I must confess to a little hesitation in dwelling upon this artist's work, seeing that we seem to be seldom without a John Exhibition of some kind or other, and one can hardly expect even the most enthusiastic of his admirers to be able to stand constant reference to this artist even of the most appreciative kind, without demur.

In regard to the controversy over the unwitnessed codicil to the will of the late Sir Hugh Lane, as to the disposal of his collection of French pictures, the Trustees of the National Gallery of London state that they have no power to cede to the National Gallery of Ireland, pictures given them by the properly attested will. This decision to keep the pictures in London can only be reversed by Act of Parliament, although Lord d'Abernon's Bill, if passed, would give the Trustees the right to loan the pictures, if they should feel inclined. It is said, however, that so determined are they to keep the pictures that they are considering the question of building a special "Continental" Gallery to hold them. There are likely to be some entertaining developments.

L. G.-S.

CHICAGO.

Whatever one may say about or against the current Childe Hassam "one-man" show at the Art Institute—and one can say many things not entirely complimentary—it remains true nevertheless that his exhibition saves the prestige of the Institute this month. And one can also safely say this, without detracting from the merit of the very solidly, nicely painted landscapes by John F. Carlson, because this latter exhibit, which also occupies one of the rooms in the new wing, would with its quiet, and excellent, conservatism, not have been of itself sufficient to counterbalance the effect of the exhibitions of Messrs. Wallace L. De Wolf and Edward B. Butler, and a mysterious gentleman who signs his mysterious pictures with "AE". One is told, by the catalog and by literary persons who are following the "Irish Renaissance" that "AE" is a Mr. Russel who writes very charming and mystical poetry, and as a matter of fact, there is a little verse printed under each picture's title in the catalog. All of which plainly indicates that the visitor should look for literary value in the paintings and give to them the interest which the man and his work in other fields demand. After seeing them I feel that this is the only excuse for anybody looking at them at all.

The same personal reasons prevail in case of the two other ezhibits, the gentlemen-painters being, both of them trustees of the Art Institute and patrons of artists, and as such entitled to receive the attention of their co-citizens, and, as it appears, gallery space in the Institute.

The Art Institute is one of the many institutions which at present have the honor of harboring a Childe Hassam exhibition. This, with an etching exhibit at a local gallery and exhibitions in New York and Washington, makes four Hassam shows of which I have knowledge. The one at the Institute is somewhat heterogeneous, showing works from all the periods in the evolution of this interesting painter, from his early street scene period to his present experimenting with post-impressionism and a tame variety of expressionism. Hassam did not treat Chicago very well. With the exception of his "Improvisation," owned here, and such splendid paintings as "The Little Piano," "Young Woman Reading a Letter" and three excellent landscapes (without figures) he has sent only rather unimportant canvasses. Instead he has favored Chicago with a generous supply of his etching efforts.

Mr. Abram Poole has been elected a trustee of the Art Institute, news that has been generally hailed with satisfaction. He is not only a clever painter, but a man of all-around education, who has travelled and studied extensively in Europe. It is expected that his presence in the collegium of laymen trustees will prove highly useful to local art development.

At the Arts Club there opened on Monday, a "one-man" show of paintings by Charles W. Hawthorne, of which the artist himself says that it is one of the most representative collection of his work ever assembled, covering the last ten years of his career. In the collection are such beautiful pictures as "The Mother" (Boston), "Mother and Child" (Worcester), "The School," "End of Day" and a not very successful, experiment in atmospheric painting called "The Sun Bath."

Of interest also were recent examples of sculpture by Albin Polasek, and Mahonri Young. Both of these sculptors are well known here, and are represented by virile work. For some time Polasek's "Sower" stood at the entrance to the Institute, and it is in its permanent collection. His "Nymph" has attrcted favorable attention in the present exhibition.

Portrait drawings in pencil of well known members of society by Harry Solomon, are shown in the galleries of Henry Reinhardt & Son. They include portraits of Mrs. Joseph Fish, Miss Marie Walsh, Miss Elsie Ferguson, and Miss Myrtle Elvyn.

Walter Ufer has been elected president of the Palette and Chisel Club, and Frank Riley, vice-president.

An exhibition of etchings and dry-points by Cadwallader Washburn will open here Jan. 15.

The popular vote experiment at the first exhibition of works by Professional Members at the Arts Club resulted, as every-one expected, in a test of personal popularity, the first prize going to Mrs. Cecil Clark Davis' rather hard and tight figure-portrait of "Mlle. Delanoir."

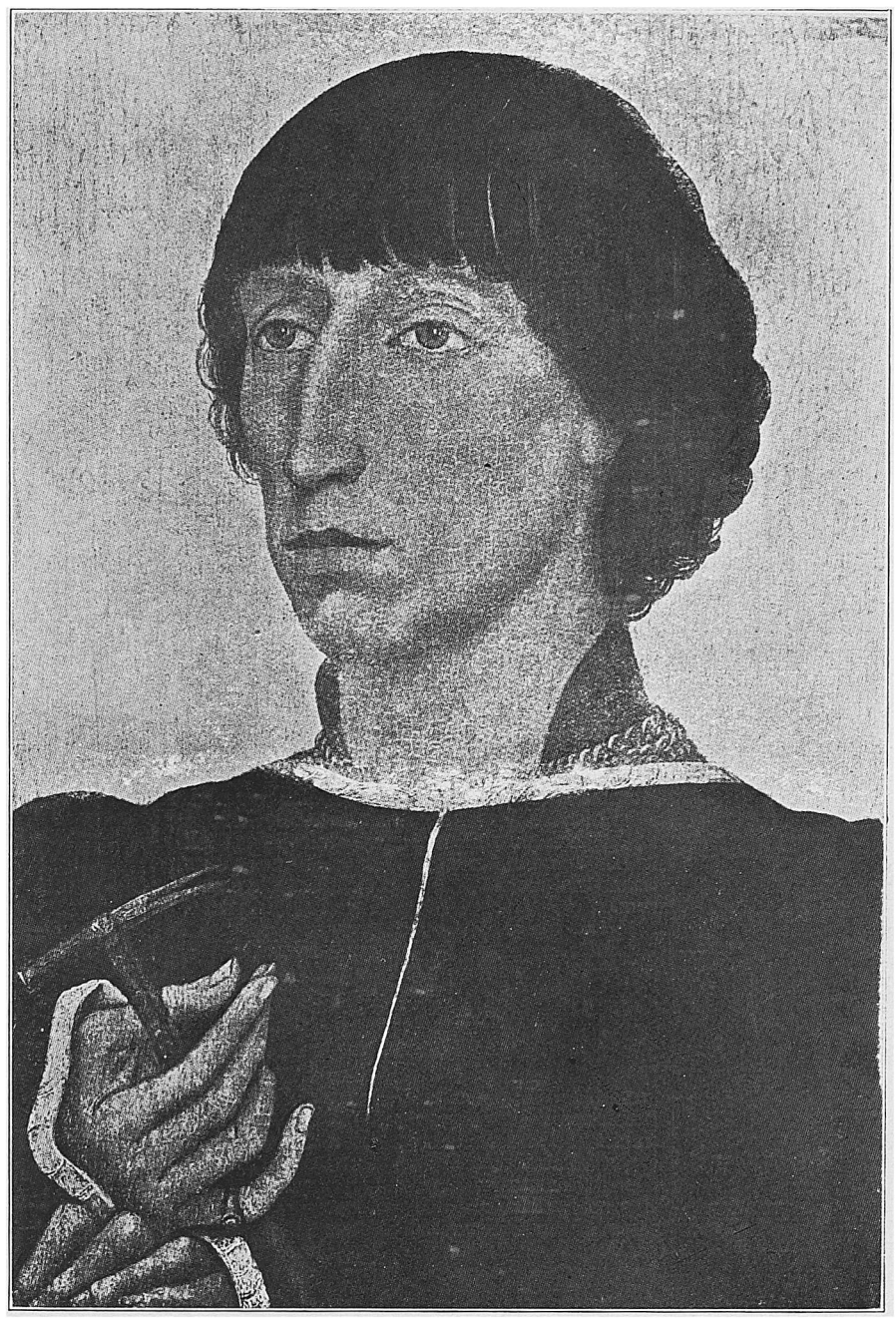
Edward Watts Russel.

PITTSBURGH.

The Carnegie Institute, announces an exhibition, to open Jan. 22 for two months, of one of the most important collections of paintings assembled during recent years in America—that of the late Mr. David T. Watson. The collection has been known to all American art lovers for many years as one which represents an exceptionally high standard and includes works from the time of Van Dyck and Murillo to the middle period of Monet. Constable, Morland, Reynolds, Gainsborough, Romney, Decamps, Courbet, Corot, Rousseau, Diaz, Troyon and many other masters are represented.

Mr. Watson was a famous lawyer and like Mr. John G. Johnson of Phila. his close friend found intense delight in securing pictures.

At the same time as the Watson exhibition, an unusually important collection of illuminated manuscripts and books will be placed on exhibition. Mr. Wilfrid M. Voynich, the owner, will deliver an informal talk in the gallery after the reception.



LIONELLO d'ESTE
Roger van der Weyden
Recently purchased by the Kleinberger Galleries from Sir Edgar Speyer.

WASHINGTON.

The St. Paul Institute, of St. Paul, Minn., has recently purchased for its gallery, paintings by Misses Gabrielle Clements and Ellen Hale, both of this city. These canvases were both painted during the past summer, at Cape Ann.

Unusual interest has been shown during the past week in the vote for the "popular" picture in the current Corcoran Biennial Exhibition, for which a prize of $200 has been offered by the Committee on Works of Art of the Gallery, as evidenced by the six thousand ballots cast. Award of the prize was made to Lydia Field Emmet, on her "Portrait of a Child," loaned by Charles Robert Johnson, of Washington, D. C. The second highest number of votes went to Mrs. Marie Danforth Page on her "Woman and Child," the third to Edmund C. Tarbell, on "Nell and Elinor"; and the fourth to William H. Paxton's "The Housemaid." Two recent sales from the Corcoran display were Gertrude Barnes' "Petunias," and Gari Melchers' "Young Woman Reading," which was bought by Mr. George M. Oyster, Jr.

Edmund C. Tarbell, of Boston, is spending the winter here.

—C. C. C.

PARIS LETTER.

Paris, Jan. 10. 1917.

A feeling of almost helpless oppression steals over one in realizing the vastness of the exhibition now on in one of the pavilions in the Tuileries garden and appropriately called the "Salon of the Armies." So many works from the hands of clever artists who are in the fore-front of war are marshalled here upon walls that measure a half-kilometer in length that to scrutinize them all, and, further, not to miss any that have pre-eminent merit, is an impossible task. Here the factor of human sympathy weighs upon the spectator. Who would do an injustice to any one of these valiant "poilus," who have evolved what one sees out of tragedy and chaos? So the picture-loving Paris public, and a good part of that public which is simply patriotic and does not pretend to an "expert" knowledge of art, have been fatiguing themselves very greatly and gathering rheumatism and chills from hours spent upon a bare stone pavement, as frigid as those of the art palaces in northern Italy in winter. Many hundred pictures have been sold out of the 6,000 hung.

It is astonishing to note how few of the 6,000 exhibits in the Salon of the Armies fall hopelessly below the line of mediocrity.

Titles That Tell a Great Deal.

No doubt large numbers of the war pictures, made at the front, will be sought by-and-by by distinguished collectors. Most of the names that I might cite, if I attempted to make due mention of merit, would be unknown for the present to the world of picture-buyers. There is no telling how many of them may some day become well-known. But the titles of most of the pictures are excitants to interest. For instance, Roger Langbeln shows us "Poilus in the Rain;" Roger Irriera "Two Old Rabbins," a "Turkish Lady" and a "Slender Cretan Gendarme," M. Guy caricatures the "Boys of the North," evidently his comrades; M. Lemaitre, a Belgian campaigner, paints the melancholy ruin of his own country, in particular the "Inundations of the Yser;" Bruyer, a "Guard Relief by Moonlight" in water-colors, of rare excellence, Mazaud, "Ruins of Nieuport," Drouot, "The Prisoner's Camp at Giessen," Boucard, a portrait of Mme. Macherez, the Spartan mayoress of Soissons, and a "Panoramic View of the Battle of the Somme from the Post of the Commanding General, July, 1916;" A. Jacob, "The Supper Hour" (at quarters in a village) and "Winter Evening on the St. Leonard Canal," the latter truly poetic; J. Ravaux, "Soldiers (deep in a marsh) Placing Wire Entanglements" (in a dull, sullen twilight). D. Roblin, a "Scene in the Artois, May 1915," which has a Millet quality, vigorous in design and with a remarkable rendering of gloom and light; J. Touchet, semi-comic sketches, heightened by the vivid color of some of the diminutive figures, children dancing and cavorting on a hillside near Salonica; Henri Dangry, heads of soldiers, gently caricatured, and Le Sellier, "Evening in the Forest of Haudromont before Verdun."

Briggs Davenport.

BOSTON.

The Art Club is now open with an "imported" show—that of the National Society of Portrait Painters. Whatever the general public may think of this exhibition, it is so unbelievably bad that local painters are viewing it with mingled feelings of surprise and—yes, elation! For among the exhibitors are some of the best known American artists and here are some of the most execrable paintings! "Heigho! Boston couldn't pull off anything so bad as that at its durnedest!" say (or at least, *think*) the local men and women of the brush. "Another proof that Bostonians are the best painters in the world today."

The half dozen exceptions shine like good deeds in a naughty world—to wit, those by Irving R. Wiles, William Cotton, the late Howard G. Cushing (himself a Bostonian) Robert Henri, Leopold Seyffert and Victor D. Hecht.

And speaking of "printed literary directions," the "Vorticist" pictures by Angelica Schuyler Patterson, now on exhibition at the Copley Gallery, "have 'em." And they "need 'em" badly. Not that these pictures are not interesting and clever achievements, with a most excellent color sense in evidence, but they do need the elucidation they have received from Agnes Repplier and Abbott Thayer as an aid to their proper understanding.

Boston "blue blood" society graced with its presence, the "tea" which opened the current St. Botolph exhibition. Fortunate and favored St. Botolph Club! The portrait works of Mrs. Adelaide Cole Chase and the small sculptures of Miss Anna Vaughn Hyatt together form a potent attraction.

Recent pictures and portraits by John S. Sargent are to be shown at the Copley Gallery (103 Newbury St.) from Jan. 23-Feb. 3 inclusive. The proceeds from the admission fee of 50 cents are to go to the American Ambulance Hospital in Paris.

John Doe.

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CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

G. H. Ainslie Studio, 615 Fifth Ave.—Twenty-five Paintings by George Inness, through March.
Arden Galleries, 569 Fifth Ave.—Chinese Wall Paintings, to Jan. 25.
Ardsley Studios, 110 Columbia Heights, Brooklyn—Works of art by Odillon Redon & Bryson Borroughs, to Jan. 31.
Arlington Galleries, 274 Madison Ave.—Portraits of children by Elinor M. Barnard, to Jan. 27.
Art Alliance of America, 45 E. 42 St.—Portraits by Susan R. Knox, Annie M. Peck, Constance Curtis and Zaidee Morrison.
Berlin Photo Co., 305 Madison Ave.—Watercolors, Drawings and Lithographs by Tyra Kleen, to Jan. 25.
Braun et Cie Galleries, 13 W. 46 St.—French Landscapes by Albert Gihon, to Feb. 15.
City Club, 55 W. 44 St.—Oils by Irving Couse, to Jan. 30.
Daniel Gallery, 2 W. 47 St.—Oils by W. J. Glackens and Hamilton Easter Field and Sculptures by Laurent, to Jan. 30.
Dreicer & Co., 360 Fifth Ave.—Exhibition of Chinese Porcelains.
Durand Ruel, 12 E. 57 St.—Works by Auguste Renoir.
Duveen Galleries, 720 Fifth Ave.—Zuloaga Exhib'n, to Jan. 27.
Ehrich Galleries, 707 Fifth Ave.—Paintings of Old Masters.
8 W. 8 St.—Mrs. H. P. Whitney's Second Exhib'n of the Work of Portraitists, to Jan. 22.
Folsom Galleries, 396 Fifth Ave.—Oils by W. H. Singer, to Feb. 14 and Watercolors by Dorothy Freeman and Pastels by Alon Bement, to Jan. 31.
Goupil Galleries, 58 W. 45 St.—Works by W. H. Sherwood, Rembrandt Bugatti and Dorothy McNamee, to Jan. 30.
Kennedy & Co., 613 Fifth Ave.—Old English Color Prints.
Keppel & Co., 4 E. 39 St.—War Sketches and Drawings of France and Italy by Herman Webster, to Feb. 3.
Knoedler & Co., 556 Fifth Ave.—Old English Prints in Color. Works by Robert Henri, to Jan. 27.
Lewis & Simmons, 605 Fifth Ave.—The Denbigh Van Dycks.
The Little Gallery, 15 E. 40 St.—Hand-Wrought Silver and jewelry by Master Craftsmen of the Boston Society of Arts and Crafts.
Macbeth Galleries, 450 Fifth Ave.—30 Oils by 30 American Artists, to Jan. 30.
MacDowell Club, 108 W. 55 St.—Group Exhibition to Jan. 30.
Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25c., free other days.
Milch Galleries, 108 W. 57 St.—Works by Helen M. Turner, to Jan. 27.
Modern Gallery, 500 Fifth Ave.—Portraits by Marion H. Beckett.
Montross Galleries, 550 Fifth Ave.—Works by Childe Hassam, to Jan. 31.
Municipal Art Gallery, Irving Pl. and 16 St.—Fifth Annual Exhib'n Ass'n for Culture, to Feb. 1.
National Arts Club, 119 E. 19 St.—Works of artist members, to Jan. 27.
New York Public Library—Print Galleries, Making of a Wood-Engraving. Mezzotints. Making of Prints. Stuart Gallery. Chiaroscuro Prints. Recent Additions.
New York School of Applied Design, Lexington Ave. and 30 St.—Paintings, Etchings by MasOlle, to
Platt Institute Art Gallery, Brooklyn.—Copies of Old Italian Masters and Original Works by Andrew Jan. 22.
T. Schwartz, to Feb. 3.
Print Gallery, 707 Fifth Ave.—Lithographs by Bolton Brown, and Pastel Drawings by Wilfrid M. Evans, to Jan. 27.
Ralston Galleries, 567 Fifth Ave.—Portraits by S. Wolf, Jan. 22—Feb. 3.
Reinhardt Galleries, 565 Fifth Ave.—Paintings by Inness, to Jan. 31.
Van Cortlandt Museum—Boxes in Wood, Silver, Gold, Enamel, Porcelain, Leather and other Materials (1720-1825).
Woman's University Club, 106 E. 52 St.—Paintings and Etchings by Anne Goldthwaite and Sculpture by Alice M. Wright, to Jan. 27.

CALENDAR OF AUCTION SALES.

American Art Galleries, Madison Square S.—Yamanaka & Co. coll'n Antique Chinese Furniture and Embellishments from the Imperial Palace, Brocades, Velvets and Embroideries, Gold Lacquer Furniture, Porcelains and Pottery, and a number of Old Chinese Rugs. On exhib'n to sale, Jan. 25-27.
Engravings, Etchings and Mezzotints from various coll'ns, including those of Mr. H. V. Jones, of Minneapolis; Mrs. Margaret F. Everit, of Newark, N. J., and the late Mrs. William H. Reid, of New Canaan, Conn. On exhib'n from Jan. 25 to sale, Jan. 29-31.
Anderson Galleries, Madison Ave. at 40 St.—Important coll'n of Chinese Porcelains and old Chinese Paintings, on exhibn to sale on aft'ns Jan. 22-23.
Dr. Arnold Genthe's important coll'n of old Japanese Prints, on exhib'n to sale eve'gs, Jan. 22-23.
Coll'n of scarce Americana including the principal part of the Christie-Miller coll'n, and other duplicates and selections, from the library of Mr. Henry E. Huntington. On exhib'n to sale, ev'gs Jan. 24-25.
Inscribed books, autograph letters, and Ms from the estates of Mrs. Sarah Josepha Hale, Maj.-Gen. David Hunter and other owners. On exhib'n to sale, aft'ns Jan. 25-26.
Clarke's Auction Rooms, 5 W. 44 St.—Paintings and Watercolors from Senator Wright coll'n—eve'gs Jan. 25-26.
Fifth Avenue Auction Rooms, Inc., 333-341 Fourth Ave.—Kano Oshima Coll'n Old Chinese Porcelains, Bronzes, Potteries and Rugs, Korean Potteries and Japanese Art Objects, aft's Jan. 24-25.
Silo's Fifth Avenue Galleries, 45 St., near Fifth Ave.—Paintings, aft's, Jan. 25-27.
Walpole Galleries, 10 E. 49 St.—Pictures by and owned by the late Otto H. Bacher, on exhib'n to sale, eve'g Jan. 23.

COMBINATION PICTURE SALE.

(Continued from page 2)

sionists is growing in favor with American buyers in general.

The second combination sale of good modern Foreign and American pictures described elsewhere in this issue and to take place the coming week at the Plaza again, under the auspices of the American Art Association, will, as a result of this week's sale, be even more largely attended and high prices may again be looked for.

Second Session.

de Bock, T., "Landscape," 10x19¼ Scott & Fowles	500
Tryon, D. W., "Moonrise" (Watercolor), 10¼x14¼, Henry Reinhardt & Son	300
Wyant, A. H., "A Meadow Stream," 10x14, H. Schulthies	650
Boldini, G., "Peaceful Days," 14x11, Lorenz, Agt.	2,800
Diaz, N., "Toilet of Venus" (Panel), 13½x9¼, Bernet, Agt.	550
Diaz, N., "Whisperings of Love" (Panel), 16x11½, Scott & Fowles	2,450
Diaz, N., "Venus and Amour," 13¾x9½, Mr. Richmann	850
Jacque, Chas., "Sheep at Brookside," 9½x13, Jacob Strauss	625
Millet, "The Rescue," 7x13, Knoedler & Co.	5,000
Corot, "Landscape," 15½x20, Frank Muller, Agt.	4,900
Van Marcke, E., "Cow and Gardener," 13x10, G. T. Sterling	400
Decamps, A., "Les Contrebandiers," 21x18, Knoedler & Co.	2,450
Corot, "The Lake," 11x16, H. S. Harkness	1,100
Mauve, A., "Ploughing," 13¼x20, Bernet, Agt.	4,100
Blommers, J., "On the Dunes," 14x22½, John Levy	525
Mauve, A., "Shepherdess and Flock" (Watercolor), 16x20, James G. Shepherd	675
Israels, Joseph, "Little Housekeepers," 13¼x23½, Seaman, Agt.	5,000
Van Marcke, "Summer Time," 15x22, Bernet, Agt.	2,100
Corot, "Near Ville D'Avray," 12x23½, Bernet, Agt.	10,000
Daubigny, C., "Les Linges" (Panel), 13x23, Bernet, Agt.	3,350
Dupre, J., "Cottage at L'Isle Adam," 18½x22½, Bernet, Agt.	2,050
Troyon, C., "Cattle at Rest," 18½x22½, Bernet, Agt.	900
Diaz, N., "In Forest of Fontainebleau" (Panel), 23x18, Bernet, Agt.	3,200
Corot, "Les Boucaux Dans Le Marecage," 15½x22, Knoedler & Co.	12,700
Rousseau, P., "Le Marais Dans Les Landes" (Panel), 16⅝x22¾, Lorenz, Agt.	10,000
Daubigny, C., "On the River Oise" (Panel), 14¾x26½, Knoedler & Co.	5,000
Diaz, N., "Pool in the Woods" (Panel), 23½x19, Knoedler & Co.	2,600
Corot, "Sunset," 22¾x16½, Chas. Gibson	7,500
Van Marcke, E., "Summer Day," 17½x27, Knoedler & Co.	3,000
Troyon, C., "Landscape and Cattle" (Panel), 19½x28, John R. Thompson	5,200
Clays, P. J., "Boats on Scheldt," 17x24½, W. Brady	725
Wyant, A., "Indian Summer: Arkvill,e" 18½x25, Adolf Lewisohn	3,000
Robie, "Roses" (Panel), 22¼x28¾, W. Markham	700
Rico, M., "Grand Canal—Venice," 20x28½, Clapp & Graham	1,200
de Neuville, A., "Delivery of Message Under Flag of Truce" (Watercolor), 27½x18½, Leo Strauss	850
Schreyer, A., "Russian Courier," 29½x22½, Seaman, Agt.	8,500
Dupre, J., "Road to the Sea," 26x32, Knoedler & Co.	3,100
Daubigny, C., 'Edge of the Pond," 19x33, Knoedler & Co.	10,200
Van Marcke, E., "Cattle and Landscape," 24x30, Bernet, Agt.	2,800
Dupre, J., "Return of the Flock," 28x40, Ralston Galleries	2,500
Cazin, J., "Homestead by Seaside," 26x32, Ralston Galleries	5,200
Jacque, C., "Sheep and Forest," 23½x32, Harry S. Harkness	1,750
Ziem, F., "Fishing Boats, Bay of Venice" (Panel), 19¾x31¼, Scott & Fowles	3,000
Dupre, J., "Open Sea," 23¾x38¾, Ralston Galleries	2,100
de Bock, T., "Holland Landscape," 21x33, Arlington Galleries	1,100
Clays, P., "Moonlight Near Amsterdam" (Panel), 22½x30, Seaman, Agt.	2,600
Gerome, "Mohammedans at Prayer," 28½x36, Lorenz, Agt.	2,500
Bonheur, Rosa, "Choice of the Flock," 31¾x39¼, Holland Galleries	3,000
Clays, P., "Near Dordrecht," 32x27, Arlington Galleries	2,200
Ziem, F., "Grand Canal, Venice" (Panel), 23x34½, Lorenz, Agt.	3,200
Inness, G., "Gathering Clouds," 25½x32¾, Seaman, Agt.	1,750
Lenbach, F., "Bismark," 38x34½, D. G. Dery	6,500
Verestchagin, V., "The Prophecy," 30x39½,	

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Bernet, Agt.	950
Monet, Claude,, "La Seine a Argenteuil," 23¾x32, Durand-Ruel	4,700
Monet, Claude, "Bateaux De Plaisance a Argenteuil," 21½x26, Durand-Ruel	4,500
Monet, Claude, "Fleurs Dans Un Pot," 32½x 24½, Durand-Ruel	4,000
Monet, Claude, "Chemin De Halage a Argenteuil," 23½x39, Jas. Hastings	6,800
Monet, Claude, "Sur La Falaise Pres Fecamp," 26x31½, Seaman, Agt.	7,600
court," 25½x39½, Durand-Ruel	9,000
Monet, Claude, "Vue De Bordighera," 26x32,	
Monet, Claude, "Paysage D'Hiver a Benne- Jas. Hastings	15,900
Monet, Claude, "Menton Vu Du Cap Martin," 26x32, Durand-Ruel	8,000
Monet, Claude, "Le Bras De Jeufosse," 24x29, Durand Ruel	5,500
Monet, Claude, "Les Meules, Giverny," 25¾x 36, Durand-Ruel	4,500
Monet, Claude, "La Manne Porte, Etretat," 26x 36, Durand-Ruel	4,500
Monet, Claude, "Tempete A Port Goulphar, Belle Isle," 25¾x32, Durand-Ruel	7,000
Monet, Claude, "Les Coquelicots: Giverny," 26x36½, Durand-Ruel	7,100
Monet, Claude, "Brouillard: Giverny," 29x36, Knoedler & Co.	2,700
Monet, Claude, "Brouillard: Giverny," 29x36¼, Durand-Ruel	2,500

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ARTIST'S EXHIB'N CALENDAR

American Water Color Society—50th Annual Exhib'n Opens Feb. 1; closes Feb. 24. Last Day for Receiving Works, Jan. 27.

Conn. Academy, Hartford, 7th Annual Exhib'n—Opens Feb. 12; Closes Feb. 26. Last Day for Receiving Works, Feb. 5.

Monet, Claude, "Antibes, Vu Du Cap, 26x36½, Durand-Ruel	8,500
Monet, Claude, "Les Eaux Tremblantes A Fresse Lines, Creuse," 25½x36½, Durand-Ruel	5,500
Monet, Claude, "Village De La Roche, Creuse,' 26x36½, Durand-Ruel	4,700
Monet, Claude, "Le Jardin A Giverny," 32x36, Bernet, Agt.	6,500
Monet, Claude, "La Meule A Giverny," 28¾x 36½, Durand-Ruel	7,000
Monet, Claude, "La Seine A Bessancourt En Hiver," 23½x39, Durand-Ruel	15,000
Monet, Claude, "Le Bassin Aux Nympheas, Giverny," 28¾x41¾, Arthur Meeker	6,600
Monet, Claude, "Portal of the Rouen Cathedral (Morning Effect)," 39½x25½, Durand-Ruel.	7,000
Monet, Claude, "Matin Sur La Seine, Giverny," 32x36, Bernet, Agt.	10,500
Dupre, J., "Landscape and Sheep," 36x28½, Seaman, Agt.	9,300
Jacque, C., "Sheep in the Forest of Fontainebleau," 27½x40, Bernet, Agt.	8,100
Schreyer, A., "Driving a Team in Wallachia," 35x46, Rudert, Agt.	3,900
Maris, J., "View of Amsterdam," 36x43, Holland Galleries	17,000
Mauve, A., "Holland Landscape and Cattle," 30½x42½, Henry Reinhardt & Son	2,400
Inness, G., "Sunset" (Panel), 30x45, Henry Reinhardt & Son	16,400
Schreyer, A., "Advance Guard," 34x47½, Howard Young	10,000
Bouguereau, W., "Love's Message," 51x36, Bernet, Agt.	7,000
Troyon, C., "Landscape and Cattle," 38x52, Henry Reinhardt & Son	4,600
Neuhuys, A., "Mother's Delight," 54x41, Rudert, Agt.	3,100
Alma-Tadema, Sir A., "Baths of Caracalla," 60x37½, Henry Reinhardt & Son	19,000
Total	$432,300
First Session	85,215
Grand Total	$517,515

Notable Paintings to be Sold.

There will be placed on exhibition today in the American Art Galleries nearly 300 paintings of the old and modern schools, including many notable examples of American artists, and a large number of foreign pictures, prior to their dispersal in the Plaza ballroom on Wednesday and Thursday evenings next, and on Friday evening at the American Art Galleries.

The sale will be conducted under the auspices of the American Art Association, and by the direction of Edward G. O'Reilly, Frederic B. Thomason, E. A. Gurnee, Justus Morris, Jr., Arthur M. Nowak, Homer Lee, Graham F. Blandy, Irving T. Bush, and also for the account of several estates.

A feature of the sale will be the paintings by American artists, who are well represented, J. Francis Murphy by (8) examples; Wyant (2); Blakelock (3); George H. Bogert (7); Bruce Crane (9); J. G. Brown (2); Edward Gay (3); E. L. Henry (2); E. Irving Couse (3); Charles H. Davis (2); Warren Davis (5); Childe Hassam (3); David Johnson (2); D. Ridgway Knight (2); F. W. Kost (4); George H. McCord (5); Robert Minor (2); Thomas Moran (6); Leonard Ochtman (2); Henry Ranger (3); Theodore Robinson (2); Carleton Wiggins (9); Guy C. Wiggins (7); Henry G. Dearth (2); Frank M. Boggs (2); George H. Boughton (2), and L. P. Dessar (3).

Other Americans represented are C. W. Hawthorne, Eastman Johnson, W. G. Bunce, F. Remington, G. Inness, E. Lawson, J. Rix, and F. S. Church.

There is also a large canvas atributed to Rubens in the collection ,and pictures by the Barbizon, the modern Dutch masters and their contemporaries.

Collection of Chinese Art.

An important collection of Chinese porcelains and old Chinese paintings is to be sold, at the Anderson Galleries, on the afternoons of Monday and Tuesday next. This collection was made in China by a prominent foreign official who resided there for seventeen years and now represents his country in N. Y. Among the notable pieces are an amethyst pottery vase of the Sung period; a Buddhist funeral vase of Sung celadon; a large turquoise baluster Ming vase, and a large trumpet shaped bronze vase, with archaic letters, of the Shang dynasty.

Halsey Stipple Sale.

At the 4th session of the Halsey print sale at the Anderson Galleries, Jan. 11, the results were $12,100. The Gauthier-Morland "Guinea Pigs" brought $825.

The 5th and closing session, Jan. 12 brought $14,241, which made the total for Part IV. $56,387.50 and the grand total for the first four parts $264,447.

"The Cries of London" series fetched $4,800. For the Keating-Wheatly "The School Door" Mr. J. F. Drake gave $1,775 and Kennedy & Co. $850 for the Vendramine-Wheatley "Hot Spiced Gingerbread."

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Books and autographs from the libraries of J. L. Clawson, of Buffalo, Stanley K. Wilson, of Phila., and others, brought $32,154.50 at the Anderson Galleries Thursday. Mr. George D. Smith paid $3,200 for a collection of old English stipple engravings, by and after Angelica Kaufmann, Fuseli, Westtall, Stothard, Boydell, Shelly, Boucher, Cipriani, Tomkins, Cosway, Singleton, Bunbury, Rowlandson and others, bound in 6 vols. by Riviere.

"A Daughter of New France, 1665-1692," by Arthur G. Doughty, sold for the benefit of the Canadian Red Cross to Mr. Smith for $1,250. It is one of an edition of 15 on Whatman paper, and one of two copies containing a signed portrait of Princess Patricia. The binding of the book, by Tiffany & Co., cost $400.

AMONG THE DEALERS.

Mr. Charles S. Carstairs, of M. Knoedler & Co., has gone to Florida, with Mr. Henry C. Frick.

Mr. Renè Gimpel, of Gimpel & Wildenstein, returned from France last week.

Mr. Henry Duveen, of Duveen Brothers, was operated upon for appendicitis, Thursday, and is in a favorable condition at the Mount Sinai Hospital.

The success of the current exhibition of oils and watercolors by Childe Hassam at the Montross Galleries, 550 Fifth Ave., has been such that Mr. Montross has decided to continue the display another week, or through Jan. 27.

Mr. Arthur Vernay, of 10, 12, 14 W. 46 St., sailed on the "St. Paul" Jan. 13., to make purchases of several important collections in England . He will return the latter part of Feb.

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